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CAPITOL

by DONG KINGMAN



SILVER AND GLASS
FROM EUROPE



THEATER ART
BY STEFANO CUSUMANO

THIS ISSUE

- FINE ART FOR THE BROADWAY THEATER . . .**
- SILVER AND GLASS . . . CERAMIC TILE . . .**
- COMMERCIAL MURAL PAINTING . . . TEXTURAL DESIGN**
- . . . HOW TO PREPARE ARTWORK FOR REPRODUCTION . . .**
- 3-DIMENSIONAL DRAWING**

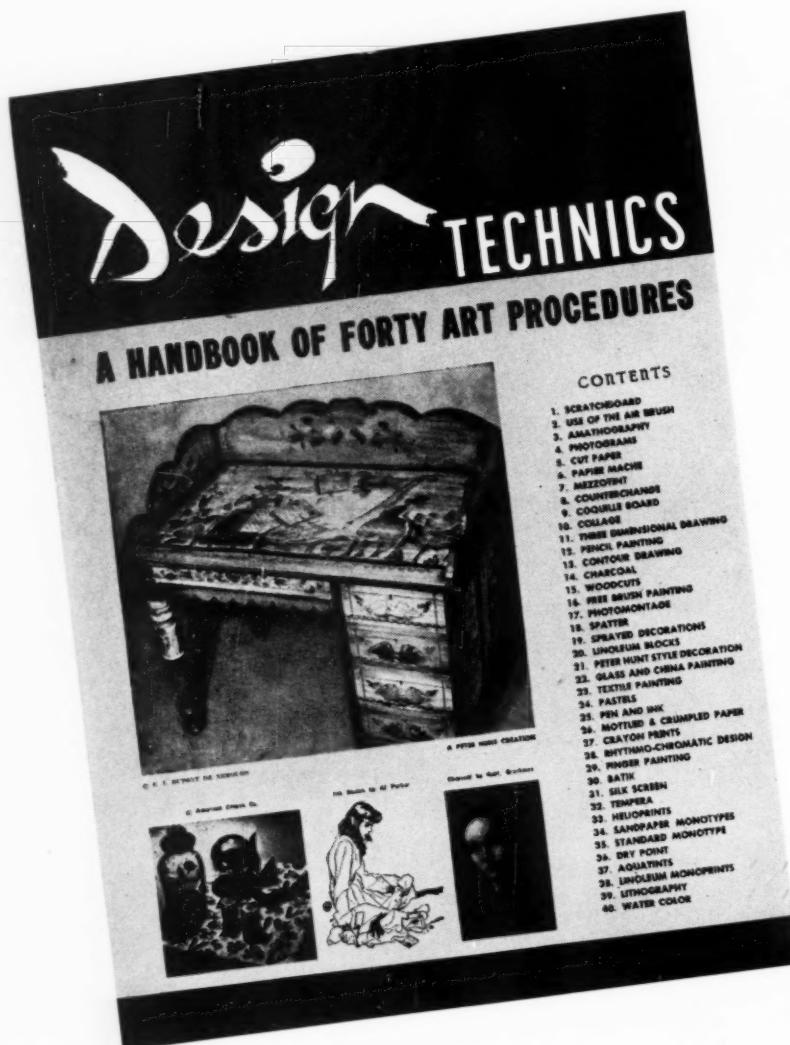


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NEWSWORTHY ART NOTES



A COLUMN OPEN TO OUR READERS

WEIDENAAR WINS GRAPHIC AWARD: Reynold H. Weidenhaar, author of the article, "Mezzotint," which appeared in the Jan. '51 issue of this magazine, has just been given the M. Grumbacher Award in Graphics for his mezzotint, "Demolition in the Plaza Del Toro", which was exhibited in the 9th Annual Audubon Artists Competition. Mr. Weidenhaar has joined the Editorial Board of DESIGN.

STUDENT WINS \$2,000: Student-muralist Donald Luft, of Pennsylvania Academy of Fine Arts, has been awarded the \$2,000, 5th Annual Abbey Scholarship. This top award is given to a student specialist in muralwork whose regular art studies have been completed, and may be used in either America or abroad. Luft, no newcomer to prizes, has also gained both the Thouron Prize (1947) and the (\$1,250) Cresson Traveling Scholarship, earlier this past year. George Harding of Penn Academy is his instructor.

MODERNIST SHOW AT CLEVELAND MUSEUM: The works of Modigliani and Soutine will be on view at the Cleveland Museum of Art thru March 18. No admission charge.

KNIFE, FORK & SPOON DESIGN SHOW: Historic exhibit open to public, tracing development of eating utensils from prehistory to contemporary. Covers cavemen, blubber eaters, cannibals and connoisseurs. Emphasis on good design as compared to overemphasis of decoration. At American Museum of Natural History, N.Y.C. Mar. 8-April 1, then moves on to other cities.

PRATT ALUMNI NOTES: Alex Bodea ('49) appointed Instructor in Pratt Costume Design dept. . . . Robert Licence ('49) will supervise package design for J. C. Penny Co. . . . Henry Downs ('50) working as decorator for Carson, Pirie, Scott, in Chicago . . . Marie Self ('50) is advertising design asst. at Freed Eisman T.V. in N.Y.C. . . . Edna Sherman ('50) now art director for "Film Facts", NYC . . . Richard Kaffka ('48) appointed Registered Architect . . . Theodore Mead ('47) now Instructor in art at Louisiana Polytechnic Institute . . . Dave Rich ('47) employed by Life Magazine as photo-artist.

MODERN ART MUSEUM SHIPS "DESIGN FOR USE" SHOW ABROAD: 12 tons of American home furnishings have arrived in Stuttgart for display, before moving on to several other European countries in a traveling show arranged by the Modern Art Museum. Includes fabrics, plastics, electrical items, furniture and pottery.

UNESCO OFFERS 30,000 FOREIGN STUDY OPENINGS: Interested readers may write directly to Columbia University Press, 2960 B'way, NYC for a copy of just-released "Study Abroad", prepared by United Nations committee. Over 12,750 opportunities open to Americans who wish to travel abroad, including scholarships, competitions, exchange student openings and government grants. Send \$1.25 with order.

IOWA HIGH SCHOOL COMPETITION: Interested art teachers are requested to submit the works of top students in the 21st Exhibition of High School Art, to be held April 18-29 at Iowa State University. An allied Art Conference will take place during the showing; aims: to develop new art horizons and to discuss art problems with teachers. Prof. Manuel Barkan, head of Art-Education at Ohio State U., will be guest speaker at the Conference. Workshop demonstrations will also be held and your own class may hold one. Ship all art entries by April 7, to: Iowa High School Art Exhibit, Art Bldg., Iowa City, Ia. All media acceptable. Write for details and entry form.

SOUTHEASTERN COLLEGE ART CONFERENCE: To be held at U. of Florida (Gainesville) March 11th, in conjunction with annual Conference (March 15-16).

VAN GOGH EXHIBITION: Dayton Art Institute has scheduled a showing of the work of the temperamental genius from March 15 thru April 15. Open to public.

VERSATILE YOUNG MAN: The pottery and ceramic sculpture show currently at the Philadelphia Art Alliance marks the entry into another art field by Irwin Touster. Pratt-N.Y.U. graduate, Touster, contributed to the recent 1950 Ceramic National, but his work has been mostly seen in the drawing medium. Veterans of World War II will remember him in "Yank" and "Stars & Stripes"; sophisticates for his sketches in "The New Yorker." •

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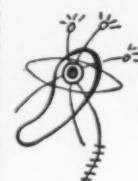
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MARCH, 1951

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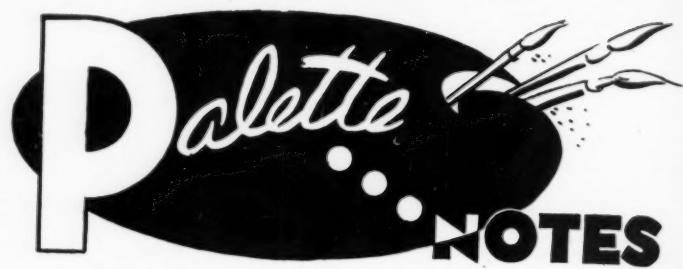
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THIS MONTH'S COVER

The full color cover painting, "The Capitol," is a watercolor by Dong Kingman, of the American Artists Group, Inc. Mr. Kingman, no newcomer to DESIGN, is the author of this month's article on mural painting for commercial purposes, which appears on page 19. He divides his time between commissions for national magazine covers and instructing selected students at Hunter College and The Art Students League of New York.

Silver & Glass article was arranged by Miss Sonya Loftness during her recent trip to Scandinavian countries. . . . The material on Broadway Theater Art Sketching is by Stefano Cusumano, instructor at The Art Career School, N. Y. C. •



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BY MICHAEL M. ENGEL

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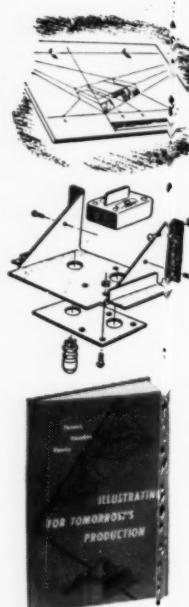
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HATS OFF TO THE LADIES: The Empress Fredericka of Germany (1840-1901) was a brilliant watercolorist . . . Lala, a Grecian by birth, lived and labored in the first century before Christ. She went to Rome during the last years of the Republic and won a great reputation as a painter of miniature portraits on ivory . . . Rosalba Carriera, (1675-1757) a noted Venetian portrait painter, was the darling of the Courts of Europe. Her portraits of Watteau and young Louis XV survive, and have been compared favorably by contemporary writers with those of Correggio. She died blind and in madness.

MASS PRODUCTION METHUSELAH: Mary Louise Elizabeth Lebrun, (1755-1842) patronized by Marie-Antoinette, painted portraits at the age of eighty, which showed no decline in her powers. Her memoirs in three volumes lists nearly 900 paintings from her prolific brush . . . One out of every six artists to be found in the standard 24 volume biographical dictionary of famous painters in China, is a woman! Lady Kuan is regarded by many as the greatest woman artist and calligrapher that China ever produced. One of her paintings is in The Metropolitan Museum . . . The late Empress Dowager Tsu-Hsi, was considered a very great floral painter, while Empress Wu of the Tang dynasty was so great an artist, that succeeding generations have copied her work on silks and porcelain. She was also the first woman to rule the Chinese nation . . . Kora, a 7th Century B. C. Grecian, invented the bas-relief.

GILDING THE LILY: Rachel Ruysch (1664-1750) was the first member of her sex to be made a member of the Painter's Guild of the Hague (in her early thirties). She was appointed court painter to the Elector of Dusseldorf. One of her paintings hangs in the Metropolitan Museum . . . Edmonia Lewis, born in N. Y. C. of negro parents in 1845, reached great heights as a sculptor. Incensed by racial prejudice, she emigrated to Rome in 1865. Her portrait busts in terra cotta include the greatest figures of her day, including Lincoln and Longfellow . . . Kate Greenaway, (1846-1901) noted for her delineation of child life was said to have "dressed the children of two continents" . . . Sofonisba Anguissola, born in Cremona 1539, became Court Painter to Philip II of Spain. Her palace in Genoa was the center of attraction for the great names in arts and letters of that period. Her self portrait is in the Uffizi Gallery . . . Princess Louise, Duchess of Argyl, was one of the select few ladies to have her sculpture installed in Westminster Abbey . . . It was Helena, a Grecian maiden, who painted the famous "Battle of Issus in 333 B. C. Santa Caterina Vigni di Bologna, (1413-1463) convent painter, has a master-piece from her brush hanging in Royal Academy of Venice. The title: "St. Ursula And The Maiden." •

SCANDINAVIAN GLASS and SILVER

**finnish glass is daring, swedish silver
is restrained — both are without peer.**



VASE:

Helena Tynell

In every era there is a cropping-out in some unexpected place of an art that is so fresh, so advanced, so seemingly untouched by precedent, that it leaves all other contemporary art behind. That sudden spring is seen in Finland today. In architecture, furniture, ceramics, textiles, and now in glass, the creative powers of the Finns are clearly evident.

Scandinavian art is free of outside influence. Part of the reason for this well of fresh artistry may lie in the spaces of Finland itself.

"In the cities, people grow to be alike," the Finns say. "It is only in the country, and in the wide spaces that great personalities can develop."

Whatever the reason, the Finnish designer finds himself a precious commodity on the Continental art market. In both glass and textile industries, Norway and Sweden prize the imported Finns on their staffs. The Finnish designer is unafraid. The studios at *Arabia*, Finland's leading pottery works, are a shining example of individuality applied to mass production technique. Behind the scenes here, one finds each artist, each designer, with a studio of his own. The artist is permitted to develop his own ideas with freedom and in solitude. He can afford to be patient; the battle is not one of deadline and time. The original quality of what he does produce is the important thing. The designer has therefore won his way into the market by virtue of his own creative power. In Finland, design is in a very good state of affairs.

It is difficult not to wish that it were the lot of every American craftsman to wander through the shops and studios of Scandinavia; to linger over the work-tables and drawing-boards of the modern Scandinavian craftsman, or to study at length a finished product in an art exhibit. There is always this feeling of *time* to create.

At Taidehall, the art gallery in Helsinki, Finland, the sculptured glass of Helena Tynell would be among the first to give you evidence of Finnish creative design. Hers are the creations you have longed to see all through Europe, usually in vain. It is all the more remarkable that in this rather poor, and comparatively bleak Nordic capitol, lies the richest source of creative ideas in all of Europe.

Finnish art excels in the unexpected. It is composed of the line one does not anticipate; the off-center execution, a sudden, simple twist, a conclusion arrived at before a design is completely rounded out. There is little applied

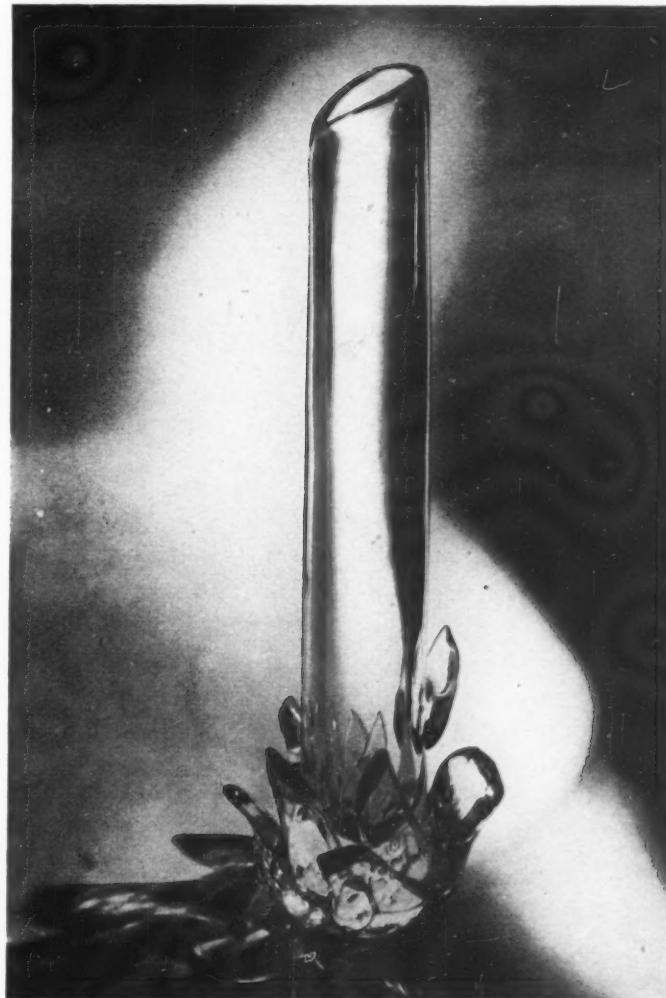
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SONYA LOFTNESS

HAND SHAPED VASE:

designed by Helena Tynell

Riihimaki Glassworks, Finland



(please turn page)

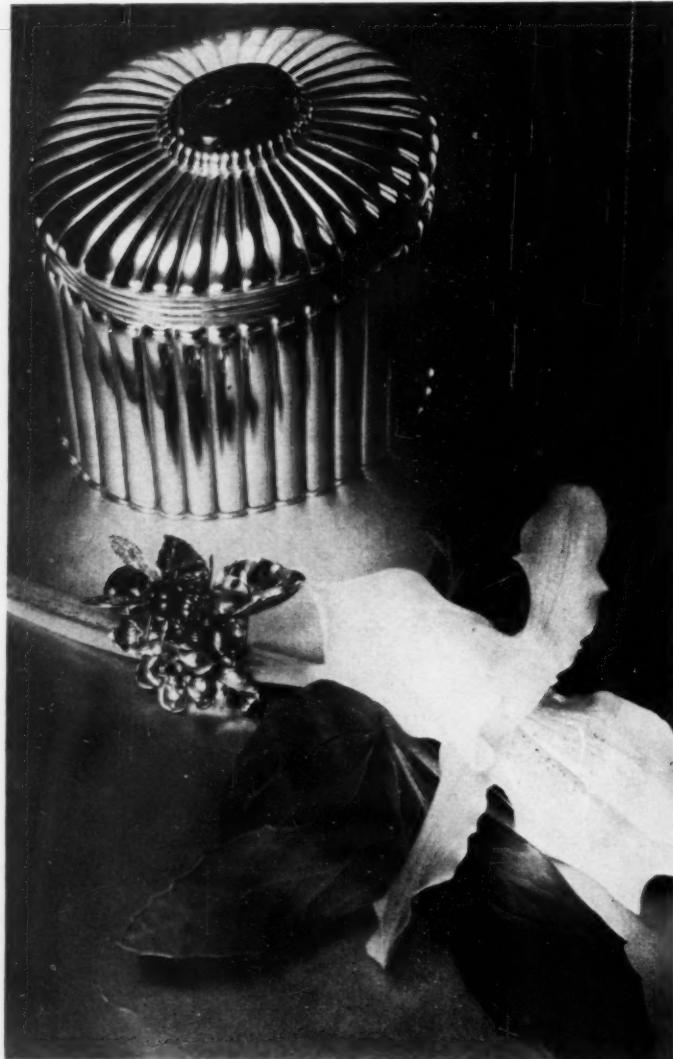


CUT CRYSTAL BOWLS:

designed by Helena Tynell

Created at Riihimaki Glassworks, Finland

The silver illustrated below is the work of the skilled craftsmen at W. A. Bolin, whose elegant shop is found on a side street in downtown Stockholm, is peer of Swedish hand-wrought silver craftsmen. Jeweler and silversmith to His Majesty, the King of Sweden. On the right is a fluted cigarette box with carnelian intaglio. Below is a jeweled clip in gold, with enamel and diamonds set in platinum. The figures represented are an apple blossom and bee. The candelabra at right is of handwrought silver.



ornament in the hand-wrought glass of Helena Tynell. The substance of the glass itself becomes ornamental. A series of crystal bowls are neither organic nor circular in shape; they are somehow "in between." The gracefully beveled edges of the heavy glass are the ornamental medium. In another vase, spaced nodules of molten glass have been applied to the exterior surface while the glass was molten, resulting in quite a different effect from spaced air bubbles within a glass surface. This is bolder, simpler, clearer. Additional facets of light are brought into the glass vase by use of glass substance alone. Again in a bud vase, with a base of heavy crystal petals, one sees the unexpected in the narrow vase opening. It is not finished with a level, circular opening, but the edges have been bevelled irregularly, bringing the entire opening within the line of vision. The effect is startling.

SWEDISH SILVERWORK

W. A. Bolin, whose elegant shop is found on a side street in downtown Stockholm, is peer of Swedish hand-wrought silver craftsmen. Jeweler and silversmith to His Majesty,

(please turn to page 21)



FINE ART IN THE BROADWAY THEATER

**behind the scenes with stefano cusumano,
sketch-artist for pulitzer prize play, "the consul."**

EDITOR'S NOTE:

Stefano Cusumano is Instructor of Design at the Art Career School in New York City, where he also teaches drawing and a special course in media. One of the select few commercial artists to show at the Whitney Museum, Cusumano has also hung his work at Carnegie Tech., Gallerie Neuf and Philadelphia Art Alliance. Critics hail his work as a prime example of the means by which fine art may be utilized for commercial purposes.



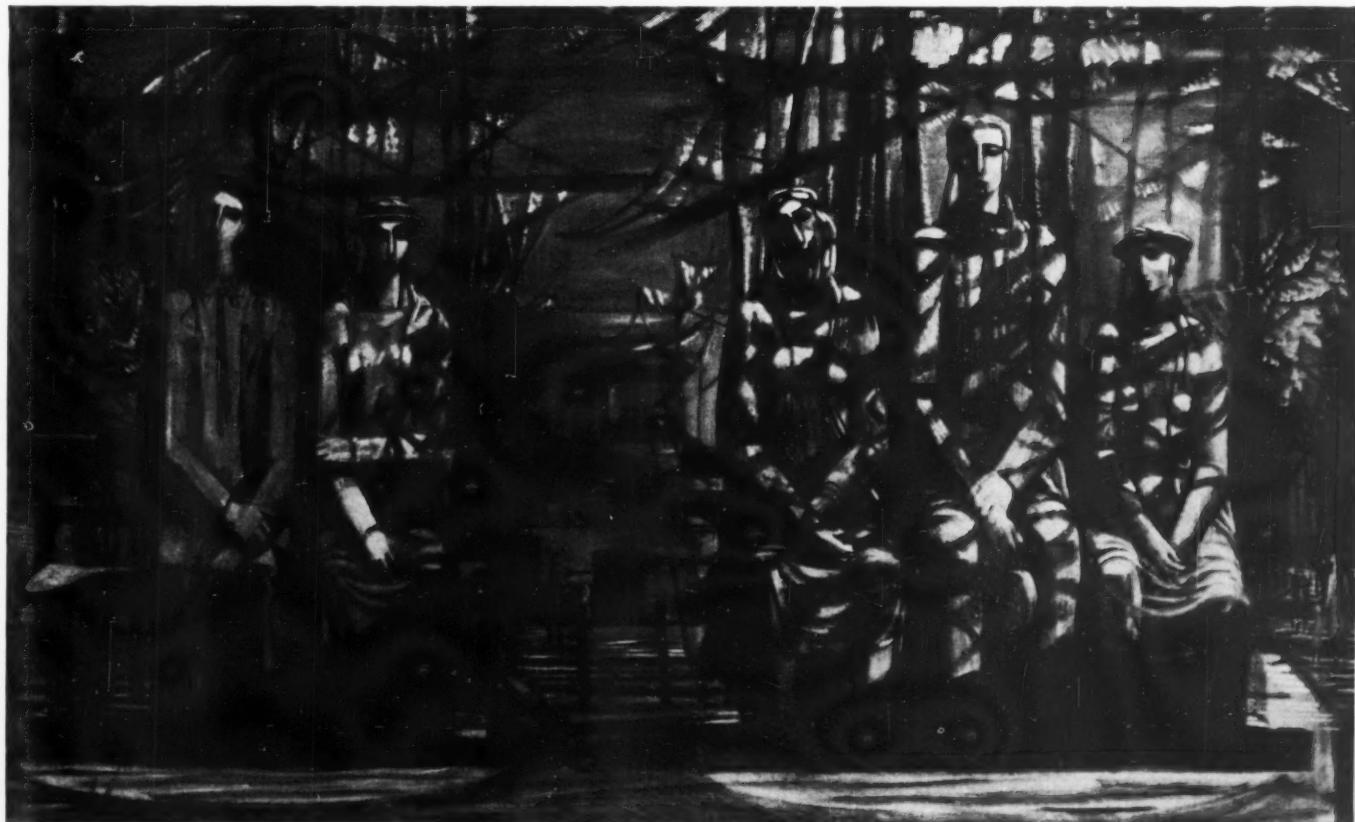
Drawing by Cusumano for use on cover of the printed score for "The Consul."

GIANNI CARLO MENOTTI had just begun rehearsals for "The Consul" last winter, when he asked me to make for him a drawing which would symbolize the new music drama. This drawing was to be used on the program cover, as well as repeated for advertising purposes.

Rehearsals were held in a banquet room of the Capitol Hotel in New York. There were no costumes, special lighting or sets. The music was the piano score played on an

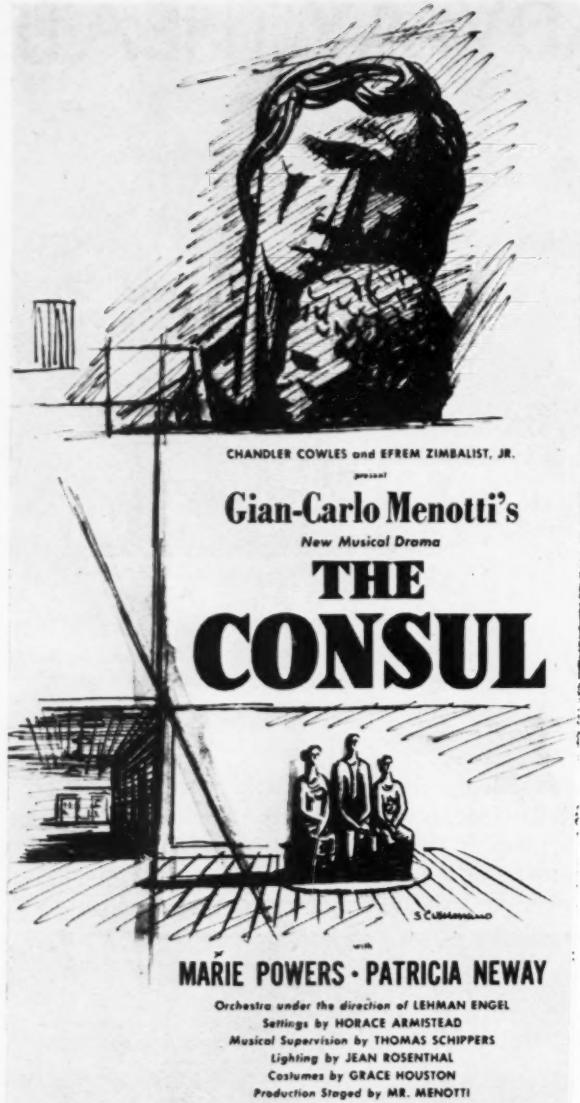
upright. Seeing the opera unfold, scene by tragic scene, under the patient, brilliant guidance of the gifted composer was a thrilling experience for me. In spite of the many repetitions, the interruptions and lack of props or lighting, the music and the drama created their tragic mood with irresistible power.

The barn-like room, the use of chairs instead of scene-sets was completely forgotten in the tremendous impact of



Stefano Cusumano has just completed an oil painting based on his sketches for "The Consul."

Size: 38" x 62"



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BARRYMORE THEATRE, 47th St. West of B'way

Initial drawing for the advertising campaign was accepted by Producer Menotti, later reversed on black and used for posters. Top portion shows the "Magda and Child" theme.

(please turn to page 20)

the drama's unfolding. It was my assignment to find an image which might symbolize its mood and meaning.

I made no drawings at the rehearsals. Instead, I sat there in the bare room, absorbing the essence of the drama. From time to time I jotted down a few words describing the scenes or the action which moved me most deeply. Although I attended rehearsals for a number of weeks, few members of the cast knew who I was or even why I was there. Each evening I rushed to my studio and made quick, rough sketches, using as reference my notes and a photostatic copy of the complete libretto and score. Later I developed the sketches, doing each one many times, destroying the earlier ones as new drawings gained in plasticity and mood. Menotti selected some of these drawings and finally it was decided to use the one I had titled: "Magda and Child." This drawing appeared in the original newspaper ads and, enlarged and reversed on a black ground, it became the widely seen billboard poster. The lower part, with the three figures waiting in the Consul's office came finally to gain in significance, so that these figures took the place of "Magda and Child" in later ads and were used on the cover of the printed musical score.

SKETCHES EXHIBITED

Inspired by the pathos and the tragic beauty of the work, I continued to make drawings. Fifteen of these were placed on exhibition at the George Binet Gallery in New York City. That exhibition was completely sold, as were fifteen other drawings made while the exhibition was in progress. Six of the drawings were bought by Mr. Menotti for his collection, which already included a large painting of mine bought in 1948. Seventeen other drawings were sent on tour by the gallery and are being shown at present in galleries and museums on the West coast.

DRAWING TECHNIQUE

Early sketches were drawn directly in pen and ink, with simple indications of action, figures, and the sets as I imagined them. In subsequent drawings the form and composition was strengthened and the dramatic mood intensified by use of tone in pastel, or water color washes or both, on white or tinted paper.



The development of an advertising design, from first rough to finished sketch which embodies the desired elements of theme and composition.



THE ART CAREER SCHOOL

from its skyscraper studios emerge graduate talent for the busy commercial art field

NO. 3 IN A SERIES DEVOTED TO SCHOOLS OF ART RECOMMENDED BY DESIGN FOR POSSESSING HIGHEST STANDARDS.

THE woods are filled with schools purporting to teach the young artist how to become a latter-day Michaelangelo with one deft sweep of the brush and the waving of several dollar bills. It is, therefore, somewhat unusual to discover an organization that makes no strident claims, but offers, instead, a roster of successful graduates. For serious individuals planning a career in the competitive field of commercial art, DESIGN recommends the Art Career School of New York City.

Located in penthouse quarters on top of the old Flatiron Building in lower Manhattan, the Art Career School selects its student personnel from those who are qualified to enter the fields of illustration, cartooning, advertising art and commercial design. A primary requisite is conscientious regard for proper training hours. Art Career students must make up lost classroom time regularly, be free of too many outside obligations and be reasonably self-sufficient, financially. Finally, they must be willing to accept the guidance of their instructors. "We find that many of our students are not at first aware of exactly in what direction their latent talent lies," remarks school director, Alberta Ellison. "It's our job to steer them into the special channel in which they are most likely to make a success, as indicated by their work and personality."

The enrollment procedure is simple. A school catalogue is sent upon request. An interview must then be arranged. Should the applicant live too far from Manhattan to make this feasible, detailed information as to training and personal attributes must be substituted. The school will not encourage merely adequate artists to enter the school program. The potential student, however, is not the best judge of his abilities; the school faculty may see far more in samples submitted than does the applicant. Once the applicant has been thus screened and tentatively accepted, the school will forward full particulars regarding fees, arrangements for living quarters and specialized courses available.

This rigid examination is desirable. It saves the student (as well as the school) much useless waste of time and money. Often, recognizing unique abilities not best exploited by its own set up, the Art Career School will do a most unusual thing—encourage the applicant to contact another school better suited to his proclivities.

The faculty is comprised of professionals who have made their own mark in the commercial field. Each is a specialist.

Stefano Cusumano: Instructor in Design, Media and drawing. Mr. Cusumano is the subject of the article on preceding pages of this issue.

Lawrence J. Austin: Executive-Instructor. Teacher of Commercial Illustration and Anatomy. An illustrator for Street & Smith Publications, Saks, Fifth Avenue and several national advertising agencies.

Frederick V. Baker: Teaches Head and Figure Drawing. Has exhibited throughout European galleries and, among other commissions, painted for Kaiser Wilhelm, the German Ambassador to Paris and King Ferdinand of Bulgaria.

Elinore Blaisdell: Instructor of Book Illustration. Commissions included book work for E. P. Dutton, Curtis Publishing Co., Farrar & Rinehart, Thomas Y. Crowell, Inc., Houghton-Mifflin and others.

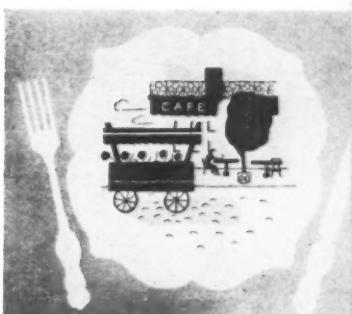
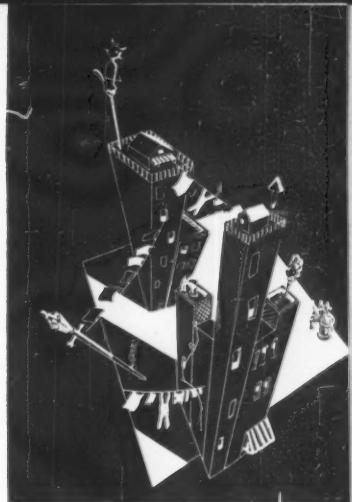
J. Duncan Duncalfe: Instructor of Figure Drawing and the media of transparent water color and wash. His textile designs are in the permanent collection at the Metropolitan Museum of Art.

Clifford Johnson: Teaches Commercial Design and Composition. Has had wide experience in advertising illustration for several art and advertising agencies.

Charles H. Peterson: Instructor in Perspective, Lettering and Layout. Did display art for Bigelow-Sanford Carpet Co., industrial design with Harold Van Doren Studios, and has served as consulting art director for publishers.

The school is directed by Alberta Ellison, who, with her long experience abroad, as head of a private school for young American girls in Florence, Italy, and a varied assortment of honour degrees, brings intelligence and shrewd administrative ability to the driver's seat.

The school goes beyond its obligations of training and has helped place many graduates in excellent jobs. There will be a series of summer classes with small groups, each working under supervision of one of the before-mentioned faculty members. These classes are streamlined for those who would attend between regular school sessions or during vacation, and the weekly time involved will vary from three to nine hours. The school address: Suite 2401, 175 Fifth Avenue, N. Y. 10, N. Y. •



TEXTURE:

the neglected element in design

by

RALPH M. PEARSON

TEXTURE as an element of creative design is undoubtedly the least used and the least recognized today of all the pictorial elements. And yet, with the varied play of surface against surface (made possible by a controlled use of surface textures), an artist can enrich his work immeasurably. What are some of these possibilities?

THE MEANING OF TEXTURE

Texture means quality of surface—hard, soft, rough, smooth, coarse, fine. It is the *tactile* quality of surface—that which can be felt by touch. As light falls on objects which surround us, we see as many diverse textures as there are materials in our range of vision. For instance, without even turning in my chair, I see surfaces of polished steel which are among the smoothest attainable; smooth leather, which is apparently similar in fineness of grain (but softer); varnished wood, a few shades rougher than the leather; plaster, considerably rougher; a fuzzy overcoat; hard-smooth cardboard, and so on ad infinitum. This great variety of textures, like all other items which are unarranged for their visual effect in our physical environment, are accidental in their groupings. Your job as an artist is to select from this wealth of potential material the particular textures that will emphasize or differentiate the surface of your picture-to-be, then translate this and build it to a total, completed structure. The artist who works in paint, or in fabric, with a camera or with sculptured form—all will face the same problem and attack it in basically similar manner, altered only by the tactile quality of the medium they employ. The painter may be said to have the most demanding task of any, for he must achieve a *simulated* effect that is *natural* to the weaver or sculptor's material.

Property used, textures contribute, not only to the visual variety of your work, but also to the dramatic emphasis, balance, rhythm and harmony. Textures are indispensable agents in the total effect of pictures, sculpture or similar processes.

DIFFERENCE BETWEEN PAINT AND STONE

The painter, unlike the sculptor who can recreate textures, must symbolize a texture by translating it into the terms of paint, ink or other media (see illustration). In this process of translation into a medium, textures become a means to a decorative enrichment of effect. They make given areas more

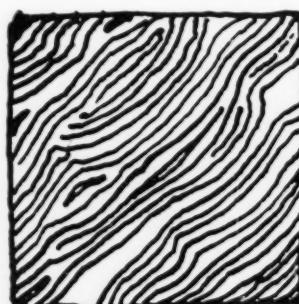
EDITOR'S NOTE:

Portions of the material and illustrations shown in this article are from Mr. Pearson's book, "Experiencing Pictures." The author is preparing a special article on "The Meaning of Design in Architecture," which is scheduled for the April issue.

entertaining to the eye. They add subtleties and variations, thus relieving monotony. They are one of the ways used by the painter to dramatize his expression of *things*.

Let us look at the photograph by Edward Weston. Weston is one of the rare individuals whose artistry behind the lens of the camera often rivals the work of the master painter. In the making of this particular example, the photographer has perceived textures in wood and stone. Using his camera as you and I would a brush, he paints a textural panorama. This photographer possesses two vital abilities. He can control his instrument and he can see beyond the outward appearance of his subject matter, and select those characteristics which are significant. Out of the welter of seen forms he has extracted and isolated certain key subtleties which are the sum total of the meaning of the object. He projects these dramatic characteristics to the casual viewer whose initial perception may have been less keen than was Weston's. He sees things in ordinary objects that usually escape other eyes. In this particular photograph, Weston has

(please turn to page 24)



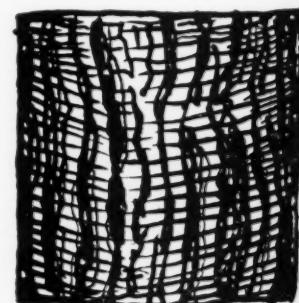
Wood



Wool



Stone

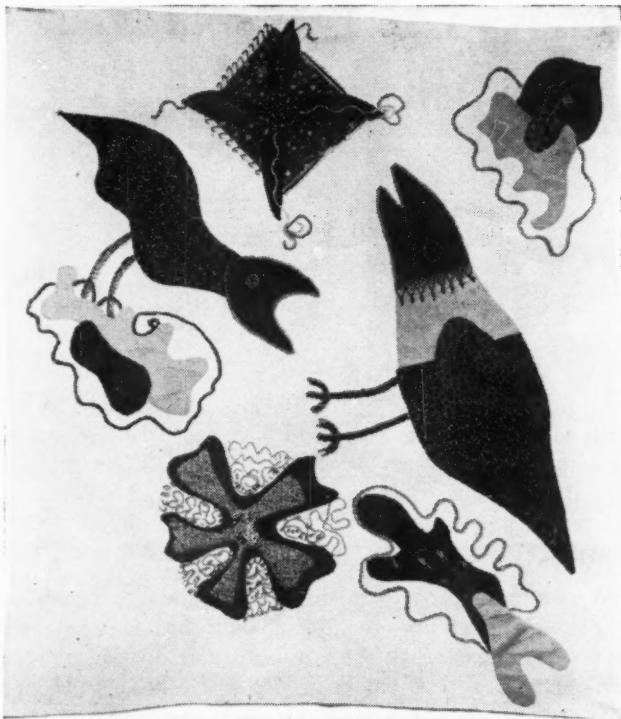


Bark

Textures, translated into pen and ink symbols

EXAMPLES OF TEXTURE

As Used in Various Art Media



PAINT-AND-NEEDLEWORK ON FABRIC:

by Eve Peri

The needleworker and weaver are actually working with a third dimension of texture. The success of their results depends upon the extent to which they interpret the textural possibilities of their working medium.



WOOD SCULPTURE:

by Miriam Sommerburg

Working in a medium that is textural by nature, the wood sculptor makes good use of what might be considered a limitation. Sculpture is three-dimensional, and the extra dimension afforded the sculptor may be said to consist of textural depth.



OIL PAINTING

The textural qualities of Stuart Davis' painting are well known in contemporary art circles. Using bold, abstract forms, as here with "Lawn and Sky," Mr. Davis achieves a striking design effect. His paintings have been translated into woven fabrics and rugs.

preparing art work for
ILLUSTRATED ADVERTISEMENTS

the commercial artist must understand reproduction techniques and their proper use.



ABOVE: a photograph correctly marked for cropping.



size of finished engraving.

article prepared by

THE MILWAUKEE JOURNAL

NOT many advertisements confine themselves to type alone. The selling power of pictures is so great that most of your advertisements will be improved by the addition of illustrations. But, in adding these to ad-layouts, you will have to know something about art techniques and reproduction processes. That is the purpose of this article.

Any commercial art student who intends to break into the field will soon find that he is expected to know what happens to his art work after it is handed to the engraver. Much money and time has been lost by neophytes preparing an elaborate piece of art that, unfortunately, is in the wrong media for reproduction, according to the advertiser's budget. For example, a full-color drawing will cost probably twice as much to reproduce in ordinary black and white as would a black and white one. Colored art work must be filtered many times to reduce it to black and white values of proper intensity. So, unless it's to be reproduced in color, don't draw it in color.

When is color employed? Usually, when process plates are to be made, or the art is to be reproduced by some similar color method in gravure, offset, or lithography. These jobs are not customarily entrusted to a newcomer, so a good plan to follow is to steer clear of color until you know its place in the scheme of reproductive things.

PHOTOGRAPHS

Photographs play an important part in advertising work. Often the artist will work from photographic guides; occasionally he will even use a photographic process in the creation of pen or paint art work. (This sometimes-used technique involves drawing over the photograph with special inks and then bleaching away the photo image.)

Photographs, however, play their major role in their normal condition. When they are to be incorporated into a layout or used alone with type, it is imperative that they be sharp and clear. Snapshots seldom give satisfactory results, and amateur photo prints may require so much retouching that it becomes cheaper to get professional photographs to begin with.

If the print requires some touching up, the artist will do it with special retouch washes, which usually come in dried form on plastic wheels, or can be made from diluted india ink. Water color opaques are also used.

ALL ENGRAVINGS © MILWAUKEE JOURNAL'S "TYPE FACES."

RIGHT: The photograph or art work must be retouched by hand to give the best results. Use opaque wash, working directly on the glossy photograph. Retouching medium is available at photo supply stores and at most art stores. Remember that erasure is at best a messy procedure and retouch slowly. The finer the screen of the engraving (higher the number) the more exact you must be. Work on larger photographs and have them reduced; then the results will be finer. The artist shown here is using an airbrush, which creates more controlled blends of black and white or color by means of compressed air spray.



LEFT: This is a halftone blockout. The small insert illustrates the manner in which copy should be prepared for engraving. The area outside the white ink line will be eliminated by the engraver. This procedure is used when it is desirable that the background be completely routed out. The most common use is with fashion ad layouts, real estate and emphasis of personalities at the heads of articles.

RIGHT: Here is a halftone with a section enlarged to show the dot structure of the engraving. A halftone is composed of many dots of varying size. These are created when we break down the gradations of tone in the art work or photo through a grid screen. Newspapers use a coarse screen of 65-75 line. Magazines employ a screen of 100 line or better. This is determined by the speed of press run and kind of paper to be printed upon. Copper is more expensive than zinc, but has the advantage of hardness for longer press runs.





1. Pen and ink drawing.



2. Wash drawing.



3. Pencil drawing.

Reproduced on this page are six of the most common techniques for advertising art work, and the engravings show how each appears when turned into plates by the engraver.

1. Pen and ink drawing is simple to prepare. Work in black ink on plain surfaced paper, eliminating any wash effects. This can be engraved as a zinc etching, the most economical type of cut, since it has no dots; just raised lines as in the original drawing.
2. Wash drawings are quick and popular for newspaper work. They are made as halftones, and may also be made as "highlight" wash drawings, by leaving pure white areas, which are later touched out of the negative in the reproductive process, by the engraver.
3. Pencil drawings, even when drawn in line will usually be engraved as a halftone, unless otherwise specified, since they are of gray quality. You may work on smooth paper or on any of several special textures, which give varying effects. (Examine coquille board and others with a "dotted" texture.)
4. Dry brush paintings are reproduced as either line or halftone. The best results seem to be with line, for the charm of dry brush painting lies in the feathered edges, created when a nearly dry brush is applied over rough paper.
5. A combination plate is one which part is halftone and part in line, both combined on one engraving. This type produces solid lines for accent and soft tones for texture and value. This is attention-getting.
6. In a halftone there is a fine dot pattern over even the lightest tone value. In a highlight halftone these dots drop out so that the areas appear white. Always indicate to engraver where you want the whites held, by means of a tissue paper overlay sheet, fastened over the drawing.

4. Dry brush painting.

5. Combination plate (halftone and line).

6. Highlight halftone.



The material on preceding pages has given you some idea of the technical aspects of engraving reproduction. Read this over until it becomes firmly established in your mind. It is everyday talk in the commercial profession you may plan to enter. Art and advertising agencies will not hire any personnel, regardless of their basic artistic qualifications, unless they can understand the mechanical processes involved in preparing art for reproduction.

Now, a few notes on the accepted practices for submitting your art work to the engraver. Follow these suggestions and you will save the poor fellow many a headache.

DO'S AND DON'TS

Keep your copy as clean as possible. Erase fingerprints, stains and pencil rough marks with a soft gum eraser or the kneaded variety. Keep this art work flat; don't fold it, crease it or roll it.

When working with photographs, keep your pencil off the back or front of the print. A sharp pencil leaves a raised inscription of words or lines which will reproduce. Also do not use paper clips, for the same reason. In indicating such things as the size engraving desired or special instructions,

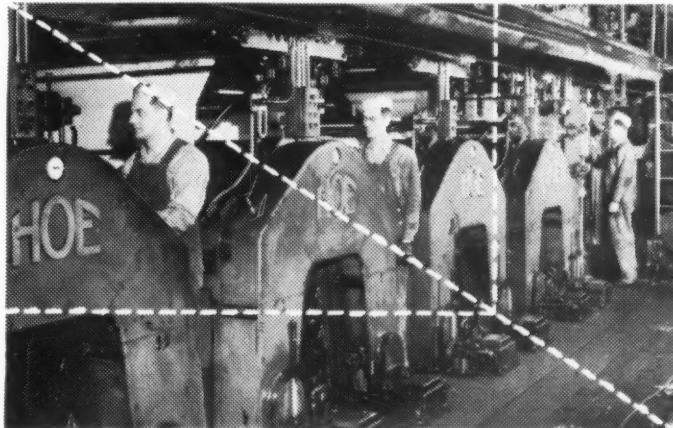
white copy. One warning: Use reverse work with restraint. Employ good judgment in this respect, for reverse cuts do reduce the readability of type. Always use bolder faced types; those with delicate lines may thin out because of their very fineness, especially in large reductions.

ZINC ETCHINGS: We have generally confined our previous discussion to halftones—those with dotted structures. The zinc etching method is employed with line cuts, which are those not containing any gradations of tone, being purely black and white. Pen and ink is the most popular medium for zinc etchings, although grease pencils are occasionally used on raised papers. This creates a sort of benday effect of dots, and simulates a halftone without the engraver having to go through the halftone process.

MATS AND ELECTROS: A mat is a cheap duplicate from an original engraving, and is used when several newspapers are to reproduce the same art work. It is of cardboardlike composition and serves as a mold from which extra cuts can be made. These mats deteriorate with repeated use. Electros are the substitute engravings made

REDUCING AND ENLARGING:

The simple method usually employed for figuring the ratio in which your art work will alter to fit the space allotted is by means of a diagonal line, drawn as shown at right. A commercial tool that quickly does this for you is a transparent acetate sheet with ruled markings and an attached ruler. This is laid over the art work and the result is clearly evident at an intersecting line in red. Available thru: Cowell Reduction Finder, Box #1216, Fall River, Mass.



the best policy is to attach this with tissue paper overlay or at least by writing these with china marking crayon (which rubs away later) on the margin of the art work.

Here is a theoretical example of the accepted code of abbreviations familiar to engravers, which you may employ in giving written instructions:

Let us assume you want the art reduced from a larger size to three inches wide by eight inches deep, on 133 line copper halftone screen. The code will read: 1-133 CHT, 3" x 8". If you are cropping the photograph to eliminate undesired areas, indicate this cropping with ruled lines on the tissue overlay sheet. All special indications are similarly handled, with portions to be routed-away being shown with small "x" marks throughout the area to be eliminated.

When in doubt as to how to indicate something, it is best to write it out in longhand; your personal abbreviations may confuse the engraver.

And now, here is a final section on special information concerning photoengraving processes.

REVERSE PLATES: To create the effect of white letters or art against a black background, you simply instruct the engraver to make a reverse plate from your black and

from the original, which is usually of solid copper. Electros are of a zinc base with a thin overlay of copper and are less expensive. It is always a good policy to retain your original and have electros made from it for the actual press run. After several thousand impressions the engraving becomes worn and flattened, so, by retaining your original you may have many electros made without injury to your master plate. The cost of electros is relatively negligible. This is especially recommended when dealing with full color (process) plates, which are exactly engraved with special equipment and can cost upwards of several hundred dollars for the originals. As an example, if the four-color process plates are valued at \$400.00 per set, electros will cost around \$50.00.

When working with mats, remember not to mark on the cardboard composition with a pencil or otherwise deface it by cutting or scratching. If you wish only a certain area of a mat made into an engraving, lightly circle this portion on an overlay sheet. Never try to save pennies by instructing the newspaper to lift the "edition mat" (the large mat of an entire page that has been previously run for the edition) and reuse your art copy. It gets muddy and looks inferior after a very short previous run. Always spend a couple of dollars to make new cuts or at least new electros.

Ceramic Tile-Maker In An Old Quarry

practicing a unique art straight from the middle ages

by

MATLACK PRICE

WORKSHOP: that is the first impression I got, and the one that is still with me when I interviewed Ulf Hansel at his quonset hut laboratory near Stonington, Connecticut. This art ceramist is a designer and maker of high-glaze tiles. His tools are hand tools, his work concerns itself with those elusive ceramic pigments that do such unexpected things when they are fired for five hours at 1600° Fahrenheit.

Color, color, highly controlled color! Color that has been subjected to tireless experiment until the hand of the ceramist becomes as sure as the hand of the painter dealing only with his palette of visible and predictable colors.

It is one thing to make individual, separate tiles, even charmingly unique tiles. But a *mural* composed of many tiles—that is something else!

Just as was the case during the Middle Ages and the Renaissance, it is the Church that gave Hansel his chance to show what he could do with tiles. It is very interesting that, in a commercial age which demands so much of artists, and often something incompatibly commercial, that the Church still comes forward as an understanding patron of art and craftsmanship.

The Church, in this instance, is St. Mark's Protestant Episcopal Church in Worcester, Massachusetts. Again, quite as in the Renaissance, the rector, Rev. Thaddeus Clapp, wanted to give craftsmanship its opportunity to serve religion.



*Single tile units finally reach a saturation point.
The answer—tile murals.*

Hansel's recent tile murals, interestingly primitive in craftsmanship, consists of three panels. Two of these, 70x42 inches, (each composed of 150 tiles) show the Baptism and the Eucharist. The third, a little smaller, and very rich in color, depicts St. Mark, patron saint of the Worcester church and St. Alban, first martyr of the English church. Each saint is represented by his symbol; the lion for St. Mark and the waterfall for St. Alban.

Anyone who is familiar with the techniques of ceramics knows that the problem of the individual tile, while exacting enough, is not overly difficult, and Hansel has made plenty of them, in an amazing variety of designs. Some were single tiles, others in sets of six or eight to form decorative ceramic "pictures" or tops for small tables. I have a most interesting newspaper article of about a year ago in which it is apparent that gift shops are highly enthusiastic about individual tiles, whether framed or for use on the table.

With this single tile business though, you can go just so far. Ulf Hansel wanted to go further. The single tile is all very well and may be a pleasing and delightful artifact, but, reasoned Hansel, it takes too many of them to make a career. They simply don't build into anything of significant scope.

Every craftsman who starts with small-unit projects sooner or later reaches the point at which he could no longer make, single-handed, enough units to be worthwhile. He needs either to go into quantity production, in which case his work loses the stamp of personal craftsmanship, or he needs to expand his work into something of larger scope and significance.

The latter choice suited Ulf Hansel. From the unit tile, his field is now the tile mural, the project of architectural size. But to do this, the tile-maker must be a highly expert technical craftsman, particularly in the uniform firing of colors. The color in the robes for instance, in the tile mural illustrated, must match perfectly from one tile to another. From extensive experimentation and practice, Hansel knows, before firing, how his colors are going to come out. It wouldn't matter too much, in a single tile, if the color came out of the kiln not quite as you expected, (it might even be better than you expected) but in firing over a hundred tiles for a mural you would need to be certain exactly how each one would come out, in order to build smoothly into a total picture.

The artist's drawing, the over-all concept of a tile mural would be the same as with a mural painting, but the execution is highly conditioned. Hansel mixes his own ceramic pigments, and a set of previously fired samples constitutes his palette. Some colors he calls "stable," or predictable. Many though, are not.

I saw Hansel's tile murals in his Quonset hut workshop,

(please turn to page 21)

FROM MURALS to MOBILES

an artist designs and decorates a restaurant
from top to bottom



Kingman finds inspiration in the Manhattan skyline. This prize-winning watercolor was a point of departure in making the mural discussed in this article.

article by
DONG KINGMAN

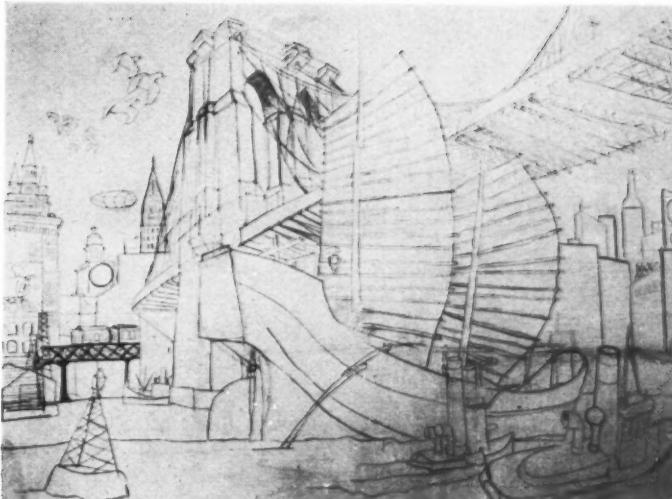
A RESTAURANT is usually designed by an architect, along with an interior decorator. They, in turn, hire an artist when murals are desired. Often, this mural does not seem to harmonize with the interior decor, as the artist interprets according to his own intentions and desires. This struggle of artistic temperaments is too familiar in the commercial world, with a resultant dissonant effect. The Lingnan Restaurant in midtown Manhattan met this problem in a singular manner—the muralist was also the designer and architect.

It was my good fortune to hold this triple faceted job. Mr. Chen, the manager, invited me to undertake the entire procedure from blueprint to completion.

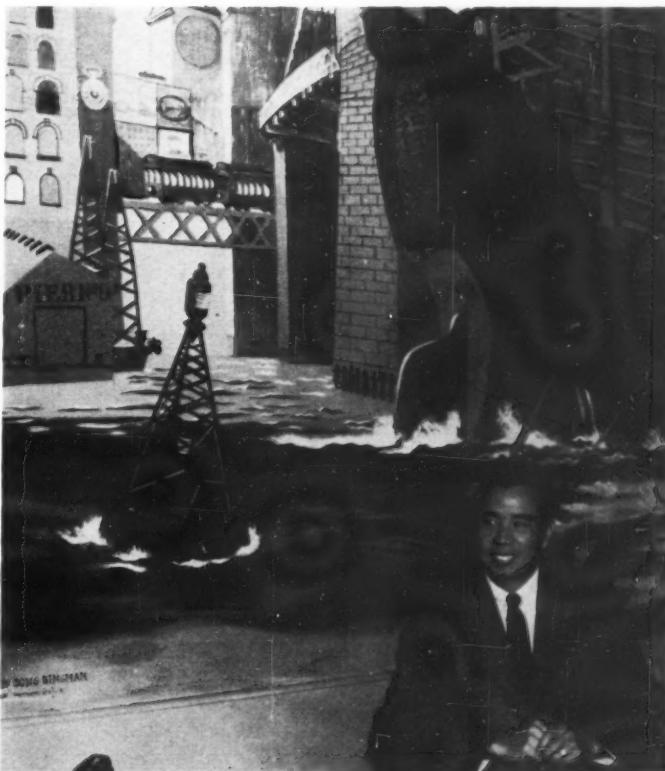
Mr. Chen, former Chinese Ambassador to Turkey, is a businessman with a modern concept. He wanted a restaurant in keeping with this viewpoint, embodying the true flavor of China, but with little of the customary pseudo-chinese symbolism seen in commercial enterprises of this nature. For my mural, he suggested at first something displaying, perhaps, a Chinese opera or pagoda motif, but after seeing many sketches along this plan of attack, he agreed that it would be more suitable to his purpose if I were to create something in my contemporary vein, with overtones of the Oriental. My solution was a scene of the East River, as seen from the Brooklyn side, with the famous Brooklyn Bridge throwing its tremendous span overhead. The background was a skyline and the familiar tug boats plying their trade. A red Chinese junk is seen arriving in the harbor, thus symbolizing a meeting of the East and West.

SELECTING A SUITABLE MEDIUM

Before beginning the mural, I sought a suitable working medium that would enable me to work swiftly, would be washable, permanent and fast-drying. My working surface was a wall measuring 11x16 feet. My first thought was egg tempera, but experiment proved this to be far too slow a procedure. Fortunately, at this initial point, I ran into a former student of mine, Hermann Greissle. He had just returned from Mexico. He assured me that an ideal solution to my problem would be to work with *duco lacquer*.



Preliminary cartoon for mural-type painting in the Lingnan Restaurant.



The finished mural and Artist Kingman. He painted with fast drying Duco-Lacquer on a masonite panel, size 11' x 16'.

I tried it. It was just what I wanted. With Mr. Greissle as my technical advisor, I began the mural painting, which took about two months to complete. I prefer to think of this undertaking as a large painting, rather than a mural, as it does not actually have the composition usually found in a true mural.



We painted from top to bottom to avoid dripping . . .

We began the cartoon that had been finally chosen, by transferring the sketch to the huge masonite board that was our working surface. As the sketch was many times smaller than our actual interpretation, it was necessary to transfer by enlargement. We did this visually, feeling the effect called for free treatment.

Greissle was a wonderful associate; he helped prepare the paints, painted in the water portion, and did much of the underpainting. I rendered the final detail work.

As we progressed, I began to see the latent possibilities of *duco-lacquer*, and expect to utilize it often in the future. It is still a relatively new medium and all serious artists will find it worth looking into.

Although I was chiefly concerned with the progress of the mural, I also had the responsibility of designing a dining room in harmony with it. As the painting is located in the reception chamber of the restaurant, I designed a complete glass front, so that people outside might see the decor. The reception room is separated from the dining area by nine bamboo stalks which serve as columns. The effect is clean and modern.

Most Chinese restaurants are weird mixtures of the traditional and the contemporary style, containing a deal of gingerbread decoration and the so-called Chinese red, black and green colors. These are unfortunate hues for an eating establishment; they make the customer lose his appetite. In the Lingnan Restaurant, I purposely used neutral colors in the dining area. One third of the wall is in simple leopard skin papers, adding color without jading the appetite.

When I had completed the mural, I hired Julio de Diego, one of our most famous contemporaries to design a mobile and stylized lanterns. The mobile hangs from the ceiling and is 72" in length, being rich and exciting in color. An abstract form, it nevertheless affords the feeling of a three dimensional Chinese kite. The lanterns are of red copper, punched with animal forms, and measured six to ten inches in diameter.

Finally, my responsibilities turned to designing such incidental, but vital items as the menu, match-covers, furnishings and even the dishes. It is my belief that only in this way—one artist doing the entire conception—can uniformity and harmony be realized. ●

Stefano CUSUMANO:

(continued from page 10)

It was my first experience in plastic interpretation of a musical work. Like most contemporary painters, I have concerned myself almost exclusively with purely aesthetic problems. The challenge of communicating the dramatic story of "The Consul", with its political and social implications, was a most stimulating and enriching experience. It has strengthened my conviction that painting need not lose purity in becoming the vehicle for expressing ideas. ●

AN APPRECIATION OF THE WORK OF STEFANO CUSUMANO

BY
GIAN CARLO MENOTTI

Director-composer of the Pulitzer Prize Play, "The Consul", Broadway's most unusual musical offering in the past decade.

"For the creator of a stage play, the moment of nightmare occurs when he finally sees his idea frozen in the realistic frame of the theater. Something infinitely precious to the author is altered during the translation into literal and visual terms. Having experienced that painful separation myself, I was both moved and excited to rediscover in the drawings of Mr. Cusumano a parallel to my original conception of "The Consul." Here, in another medium of art, it was possible not only to recapture the vision of my work as I had originally beheld it, but also to see how an artist had enriched it.

"As I looked at these drawings, I envied Cusumano more than a little. For, with his genius, he is able to arrest the poetry of action, a quality that can be captured on the stage so briefly each performance, and then is lost forever."

G.C.M.



Stefano Cusumano heads the Dept. of Design at the Art Career School, which is noted for its high percentage of successful graduates.

(continued from page 18)

before they were installed in St. Mark's Church in Worcester. The Quonset, which he assembled and set up himself, is studio, workshop and kiln. It is located about a hundred and fifty feet from his house, (which he also built himself) on the site of an old granite quarry. It seems to the motorist to be located at a remote distance from Stonington, in very rural Connecticut.

Our tile-maker studied at the *Academia* in Florence and the Royal Academy in Stockholm, and was an instructor at the Rhode Island School of Design.

Quite apart from the personal achievement which Ulf Hansel has attained in his tile murals, I see in his success the success of a particular kind of objective thinking which should hold a very real significance to all true craftsmen. That is: the esthetic and craft integrity of the individual's work can survive and flourish, even in our present mechanized and economic civilization if he can develop it to a unit project of sufficient size and importance. ●



scandinavian SILVER:

(continued from page 8)

the King of Sweden, Bolin's take a special pride in their custom-made pieces. Among recent objects produced by this shop, was a silver tobacco humidor made for Winston Churchill.

A magnificent object from Bolin's is the cigarette box in fluted silver with repoussé handwork. Entirely hand-wrought, the case is given added elegance with a beautiful carnelian intaglio mounted in the lid, and raised so that the rich color of the stone is quickly seen. Here is certainly as fine a craftsmanship as one could see anywhere in the world, the result of a complete understanding of the medium and a combination of elegant materials in the final execution. The design flows from, or rather toward, one center—the intaglio, and the fluting is executed with perfect symmetry.

A jewelled clip, using an appleblossom and bee motif, is a tribute to the splendour of modern Swedish jewelry. The wings of the bee are translucent and entirely studded with small diamonds set in platinum. The clip itself is executed in two shades of gold, and is further enhanced by colored enamels. Here is infinite attention to the most minute detail. The over-all result is exquisite, an object lesson for American jewelers to emulate.

In the candelabra from Bolin's, one senses complete mastery of draftsmanship. Unlike the artist of neighboring Finland, the Swede is restrained and not inclined to be experimental. He is a perfectionist along established lines, a quality inherited over the centuries. The superb quality of Swedish silver speaks for itself. ●

SPATTER

MATERIALS necessary for spatter decorations are few and inexpensive, and the results can be most effective. The methods used for this type of work are very simple and suited to the skills of beginners. The toothbrush, the thin-bladed knife, and show-card or poster paint are the only materials needed for any type of spatter. The bristles of the toothbrush are trimmed short so they will be stiff and paint is spread very thin over them, by moving the knife toward the user. This causes the paint to be spattered away from the user, opposite from the direction the knife is being moved.

The easiest type of spatter painting is one where a single stencil pattern or mask is used, the spatter forming the background. The foreground, or subject, is then inked in (or pasted over the dried spatter-background).

Two stencils or masks may be used with two colors, producing a more intricate pattern. A pleasing effect is gained when the pattern is cut out instead of the background. In this case the background remains the color of the paper, while the design is splattered. Lines may be added later by pinning a strip of paper over the design and spattering close to the edge.

Two stencils are required to make a spatter in two values; a third value may be added by diagonal lines, while the paper makes the fourth.

Spatter work may be made in a counterchange design. After the plan for the stencil is drawn on the paper, a vertical, horizontal, or diagonal line is drawn. After that, the pattern is cut out on one side of the line, while the background is cut out on the other. The design must be pinned in before spattering. The technic offers wide variation in the way of greeting cards, wrapping paper, cover papers, and novel envelopes. Spatter the surface of a white or tinted paper in much the same manner used to make ink spatter drawings. Either snap a brush charged with color over the paper whip-fashion, or flick the tip of the brush with the finger, a pencil, or knife. The size of the color dots may be regulated both by the amount of color carried in the brush, and by the vigor with which it is applied; they may be uniform in size or variegated. If a second spatter is applied while the first is still wet, many of the dots will blend. If the first spatter is allowed to dry before applying the second, the dots will be distinct.

Spattered papers may achieve the brilliant, vibrant color of the impressionist painters by formulating the prevalent color from its components. For example, if the prevailing color is to be violet, prepare a sheet of tissue by washing in a ground of light violet (which may be mottled with crimson and ultramarine). Spatter the dried tissue lightly with dark violet, and more strongly with crimson allowing each color to dry before applying the next. The result not only simulates the broken color of Monet, but actually is the Pointillism of Seurat, applied to decoration. ●

LELA MAE LOWE



GOING AROUND in art CIRCLES

A DEPARTMENT OF NEWS AND EXHIBITIONS FROM THE ART CAPITOL OF AMERICA

CONDUCTED BY FLORENCE LEWISON

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CURRENT SHOWS GRAVITATE BETWEEN SHABBY AND CLEVER

THE more shows I cover, the more I become convinced that our greatest achievement—technical perfection—is our very undoing. Mass production know-how, that very descriptive term for doing anything better, quicker, bigger and more often than anyone else, has permeated not only our psychology and living habits, but our Arts as well.

I am reminded of the cartoon that appeared in a popular humor magazine. A huge sculpture composition of hands, many of them, like a pyramid, reaching up, up, with the sculptor standing beside it, chisel in hand, looking quite distraught as he says to his visitor, "I forget what they're reaching for". And that is how it seems to be with us today. Technically, in art we've beaten every other country to the punch. But now that we're tops, what are we saying with it? What, other than possibly proving that any of our exhibiting artists can paint as cleverly and capably and daringly as the other?

What has happened to the personality of the artist? Has it gone the way of the gas lamp and horse car? What is wrong when exhibition after exhibition of large groups of artists begin looking like 'one-man shows'?

It would be a grievous error to condemn or make unwelcome a new movement or expression merely because it is strange to our unaccustomed tastes. But it is just as faulty to have every one swing into line when a new form asserts itself. It is impossible for all artists to begin seeing and feeling one way all at once. Stimuli may be spontaneous, but responses and development are gradual. Fashion-conscious women often make the mistake of rigging themselves up in the latest styles whether or not the mode becomes them, usually with disastrous results. Some of our artists, I am afraid, are similarly guilty with styles in art.

THE 4TH ANNUAL OF AUDUBON ARTISTS

The Audubon Artists, this year as in past showings, presents artists of diverse viewpoints. This is fair to artist and public alike. It is all very noble and the organization deserves praise for its impartial esthetics. But

I wish its standards for membership and guest exhibitors were equally laudable. The familiar comment on large shows "a lot that's good and a lot that's bad" seems an inevitability, this one is no exception. Actually, with juries composed of first-rate artists, and high caliber work available by many eager artists, there is little excuse for the number of incompetent and shabbily executed pieces that got into the show this year. The sculpture in particular (with few exceptions) made a very poor showing. The saving grace is the excellent works by familiar as well as little known names that made a good impression. Among them, oils by Walter E. Baum, Gladys Rockmore Davis (a surprisingly strong and monumental composition), Leo Quanchi (a solid abstraction) and George Dicken. A charming pastel by Aurelio Yammerino was handled with tender regard for the medium's inherent delicacy.

SCULPTORS' GUILD ANNUAL

Anyone harboring the mistaken notion that sculpting is just an advanced stage of mudpie-making would be readily disillusioned after visiting the Sculptors' Guild exhibition at the American Museum of Natural History. The Guild program committee certainly put their heads together in providing an enlightening and stimulating background for their members' works. Several workshop studios were set up right in the exhibition hall where hundreds of daily visitors watched Guild members work with various materials and could observe, first hand. Applying clay to the wire armature, carving in wood, chipping stone, building up in plaster, a virtual panorama of behind-the-scenes art in progress. A wide variety of materials in the completed works on exhibition allowed spectators to see the finished products of sculptors who have been successfully plying their craft for many years.

STRAIGHT-FROM-THE-SHOULDER

Cleverness and affected sophistication do not characterize the oils by Lev Landau at



THE WITNESS:

by LEV LANDAU

Satire on a simple plane.

the ACA Gallery. But if one appreciates thorough digestion of fundamentals, pure color, and directness of brushwork, the appealing canvases by this artist afford genuine satisfaction. There is a naturalness and ease in Landau's depiction of people in their surroundings whether they be indoors or in an outdoor setting. In "The Witnesses" (see cut) his handling of satire is effectively subtle in its forthright simplicity.

TCHELITCHEW DRAWINGS AMAZE

It takes a great many years of persistent application to achieve the wizard-like facility Pavel Tchelitchew displays in his drawings at the Durlacher Galleries. But much of it suggests renderings for a medical anatomy book. This Russian expatriate makes his work resemble so many muscle-layer illustrations on a slightly more creative level. This is not to belittle the competence of the work. They awe, startle and command respect for their impeccable draftsmanship. Their spiral whorls spin with magical precision. But they leave this spectator, at least, with the feeling that a painstaking mechanical draftsman, fully equipped with experience, varying degrees of lead pencils and pen points, and a good set of calipers, could end up with similar results.

COMMUNITY EXAMPLE WORTH EMULATING

Travel congestion and automobile parking difficulties are two of many reasons that discourage suburbanites from coming to New York oftener for cultural events. These, and other drawbacks facing the small town citizen, prompted five Long Island towns recently, to join together to form the "Five Town Music and Art Foundation". A non-profit organization, it aims to bring the arts to the five towns involved by presenting a program of cultural events at the lowest possible prices. Bravo! And suburbia elsewhere, take notice!

ROSE BY ANY OTHER NAME DEPT.

A shocking discovery was made recently at the Metropolitan Museum. A large painting which has been hanging there for years, hitherto attributed to David, was suddenly found to be the work of an obscure woman painter, Mlle. Charpentier. What dismay and embarrassment the authorities must be suffering since its worth is alleged to have dropped from \$100,000 to a mere \$1,000! It is a situation worth pondering. Did the value of the painting truly deteriorate because it was done by an unknown? Have the qualities which made it great for generations as a David vanished? ●

decorate your school with

MURAL PAINTINGS

viktor lowenfeld's students turn an ugly duckling into a showplace

featurette by

HELEN SPERBER

MANY drab-looking, temporary buildings were constructed on school campuses during World War II and are still being used today. Their uninteresting appearance detracts from the general architectural pattern of any campus. Mural paintings brighten up these buildings considerably and offer a real challenge to art education classes. When you enter the temporary building at Pennsylvania State College, you will discover that just about all the once-dreary, cream-colored wall space in the halls has been covered with murals. Their subjects and styles are as varied as the young people who painted them.

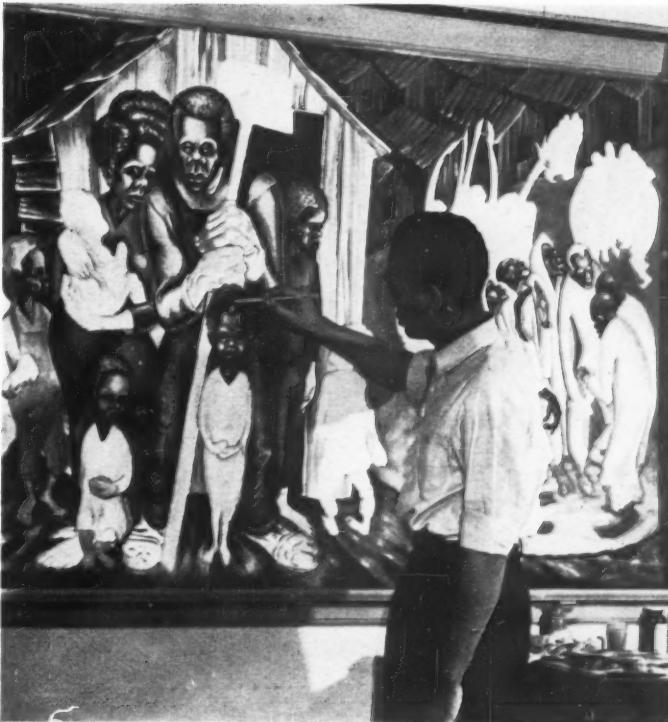
Students have utilized stairway walls and light fixtures and have overcome the obstacles of pipes, radiators, fire extinguishers, doors and windows in creating their projects.

Five years ago, when Dr. Viktor Lowenfeld came from Hampton Institute to head the art education division at Penn State, he was quite disturbed by the lifeless appearance of the temporary building which was to house his art department. He immediately put mural painting classes to work, using the building as a laboratory. This summer, he plans to have the outside of the building decorated as well.

Mural painting presents exciting problems, but practically no limitation on style or subject matter, Dr. Lowenfeld points out, because it is a decorative means of communication. The fine art building at Penn State now features stylized, abstract, realistic, and emotional forms of expression. Some typical themes are college life, war, religion, and jazz.

"In mural painting, a democratic spirit expresses itself," Dr. Lowenfeld says, "because the individual products, as seen on the walls, completely harmonize." Asked how mural is of value to the art education student, Dr. Lowenfeld replies: "It's necessary to first *experience* the creative process if you're going to teach it later on."

Professor Lowenfeld stresses that the composition of a mural has to adjust to the architecture for which it is intended, and that a mural is not a thing in itself but a part of architecture. In one of the murals, a light switch has been made to look like the end of a bar of steel in an
(please turn to page 24)



ABOVE: John Biggers' mural represents "Poverty and Despair."

BETWEEN: Viktor Lowenfeld criticizes the more abstract work of student, Bill McDermott.



decorate your school with MURALS:

(continued from page 23)

industrial scene.

Dr. Lowenfeld has indicated two problems which will confront the student in mural painting. First, to identify himself with his own style. Second, to make the mural a part of the architecture.

Adapting a mural to architecture becomes a challenge to utilize a given shape for a composition. Since a wall is flat, Dr. Lowenfeld emphasizes the student must not counteract the spirit of the architecture by creating a "hole" where a wall exists.

PROCEDURE USED IN MURAL WORK

Penn State students use the planned type of mural work where a detailed scale plan is first made on tracing paper before it is transferred to the wall. The "secco painting" technique has been employed, in which egg yolk is used as a binding medium, with turpentine and linseed oil.

"The work done at Penn State shows that facilities do not make a department," Dr. Lowenfeld concludes. "The perfectly equipped building doesn't offer any challenge for changes. In a temporary setup, on the other hand, your imagination is free to explore, experiment and solve." •

Texture, THE NEGLECTED ELEMENT:

(continued from page 12)

revealed pictorial textures in the prosaic wood and stone.

Texture in modern painting is probably the most ignored of all plastic means of expression. Many painters never seem to deal with it consciously. They use only such textures as are forced upon them obviously, and they overlook the infinite fluctuations that often lay *beyond*. Their contentment with uniform surface quality leads only to monotony.

One American painter, however, does exploit texture purposefully. His name is Ivan Albright. Never is color sensuous or luscious with this artist; that role he has relegated to textures which he dramatizes as does no other painter today. The smooth versus the rough, the refined surface played against the coarse. But with infinite variations, which are the more striking because so few contemporary artists have discovered the potentialities of textures, let alone exploited them. Albright does this and gains a paradoxical effect. Textures are a feature of surface and the painter who represents surface with skill is normally a naturalist. Here is a painter performing a super-representation of surface with consummate skill, yet he attains a realism that can almost be called the opposite of naturalism. It is a tour de force validated by profound purpose. That purpose would seem to be the dramatization of the real—the tangible reality—to its ultimate limit, a purpose which has been eminently achieved.

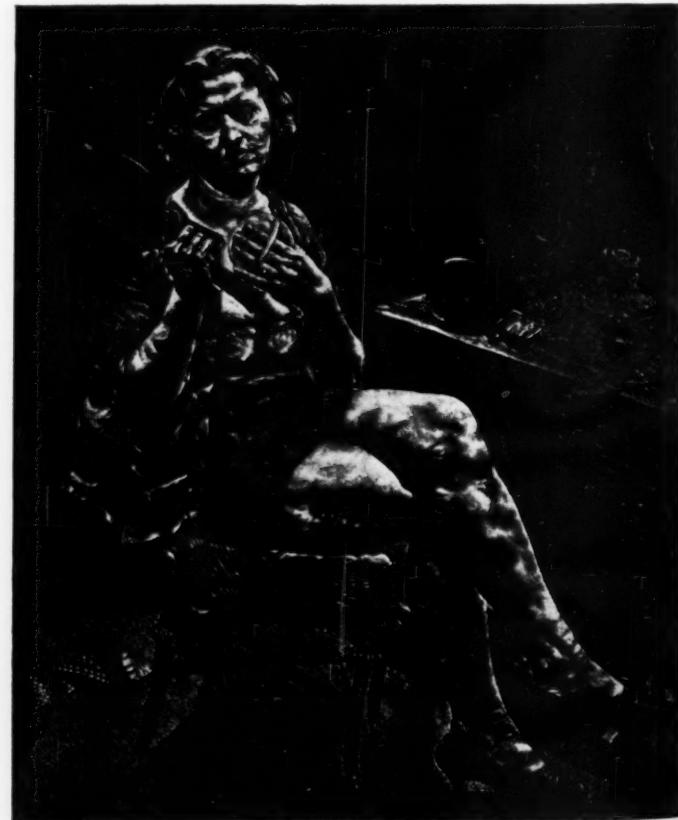
Textures, then, are important items on the list of plastic means. The masters of the Renaissance played them into their pictures to the enhancement of the total effect. A few of our moderns are doing the same. Too few. •



CYPRESS AND ROCK:

by Edward Weston

Textures as seen by a professional photographer. Appreciation of texture is an inherent qualification in all forms of artistic expression.



"INTO THE WORLD THERE CAME A SOUL NAMED IDA"

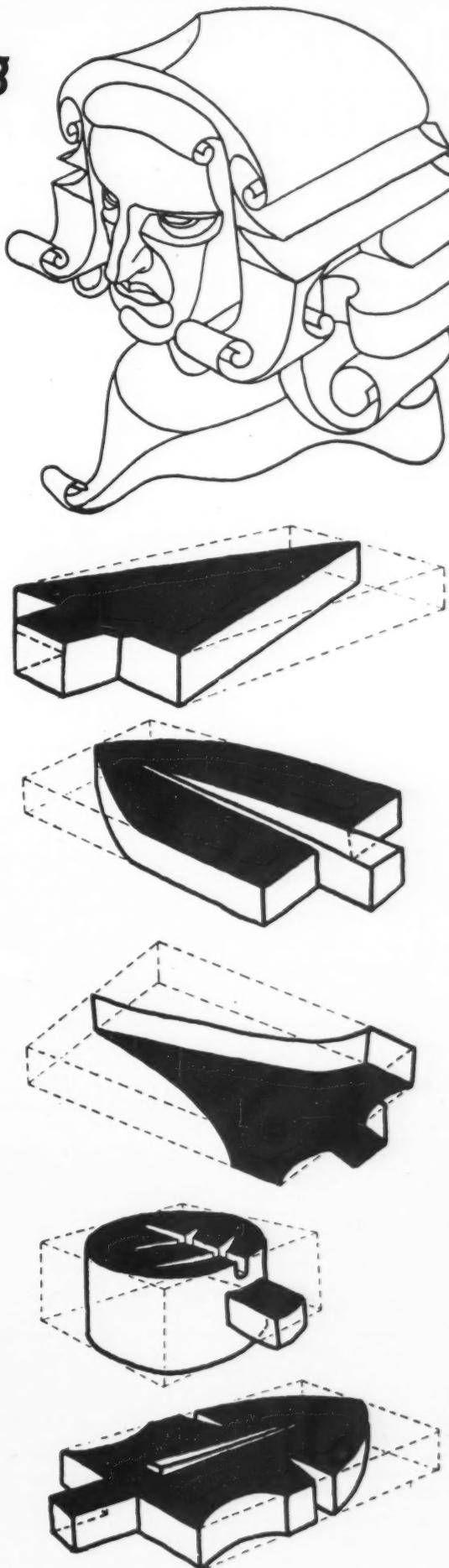
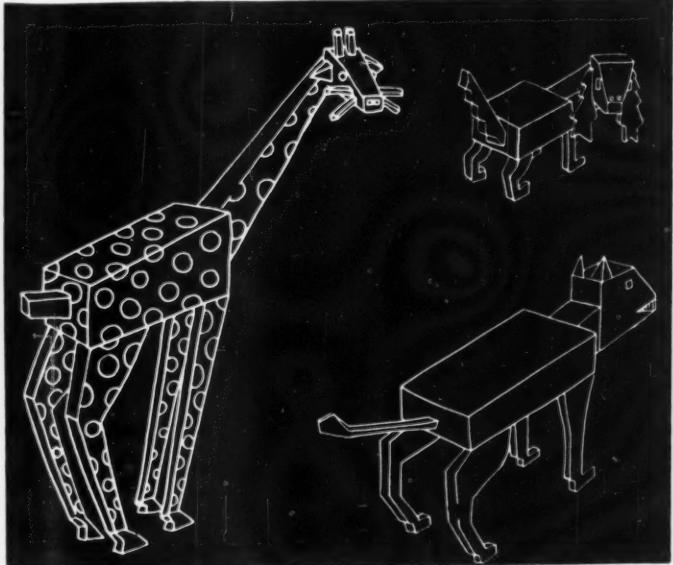
A painting by contemporary master, Ivan Le Lorraine Albright, whose every effect is gained by judicious play of texture against texture.

Three Dimensional Drawing

In three dimensional designing some experience in perspective, both freehand and mechanical, is helpful. Particular attention is paid to the fact that objects exist in space and in relation to other objects. Their thicknesses must be expressed on a flat surface. In other words, the problem is to get a three-dimensional effect on a two-dimensional surface. Because most persons are dependent on vanishing points in drawing objects in perspective, it is necessary to start out to overcome this dependence on mechanical means and to accustom them to drawing from memory and imagination.

Exercises with the different types of perspective will develop original ideas. Before building up flower units, practice in twisted and curved forms which suggest leaves should be tried. Then flower and bud forms based on spheres, ovoids, and cylinders as shown on the opposite page, should be developed according to the imagination of the designers. These may later be combined into large compositions. These may be done with shading, or in flat color areas using different values or hues to carry out the three-dimensional effect. Decorative heads to be executed in line, charcoal, or color, may be developed by drawing the cube on top of the cylinder. Curls, ribbons, and other decorative devices may be amusing and block-line animals are fun to create. Before making landscape composition, exercise in adding roof gables, and steps should be carried out. Throughout the whole process, the work is to be done entirely free-hand with emphasis laid on seeing the proper relationships between planes and areas and the tension existing between various objects, and with stress of gravity and the various forces existing between volumes.

The composition must be kept in mind throughout. Fine examples of painting, sculpture and architecture, in which the relation of masses may be sensed, should be studied for their illustrative material and inspiration. These will illustrate the development of three-dimensional design in: 1 line; 2 charcoal; 3 color with flat planes; 4 color with moving planes, sequence of color, so that planes and objects go away from and move toward one. ●



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AS REVIEWED BY JANET COLE

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Nevil Truman

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\$6.00

*Formula
fact & fable*

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By JOHN J. NEWMAN

Mr. Newman is one of the country's outstanding authorities on painting techniques and art materials. Readers are invited to present their problems to this column. Write: John J. Newman, 333 W. 26th St., N. Y. 1, N. Y.

Mr. J. H. of Bloomfield, N. J. asks:

SHOULD ALL PICTURES BE VARNISHED?

● Oil paintings should be varnished to prevent dust and grime from becoming embedded in the paint film. A newly painted picture should be protected with retouch varnish as soon as it is dry enough to allow a varnish-charged brush to go over it without lifting or disturbing the paint film. Damar and Mastic varnishes are applied when the painting is over a year old; and Copal is used when the painting is over five years old.

Miss M. S. from Verona, N. J.:

IS THERE ANY WAY OF IMPROVING THE SURFACE OF THE INEXPENSIVE CANVAS PANELS SO AS TO PREVENT THE COLOR FROM SINKING IN?

● A coat of retouch varnish usually remedies this condition. The texture of the surface can be altered by applying a coat of white lead. This coat should be left to dry for a minimum of four weeks in a normally light room; the canvas should not be left in a dark closet or with the face towards the wall.

Mr. H. P. of N. Y.:

IS THE TYPE OF CANVAS ON WHICH GILBERT STUART PAINTED GEORGE WASHINGTON, AVAILABLE?

● The Stuart paintings of Washington I have seen were done on twill canvas. But I haven't seen any twill canvas in supply shops in quite a number of years. There are heavy cottons woven in diagonal weaves that may be obtained. You would have to prepare the cotton for painting yourself.

Mr. I. T. from Columbia, S. C.:

DO I HAVE TO USE A SPECIAL PAINT FOR PAINTING ON GLASS?

● You may use oil colors, enamels and lacquers, but be sure the glass surface is free of grease.

Mrs J. L. of New Orleans, La.:

IN SOME BOOKS ON FRENCH PAINTERS, THERE IS MENTIONED THE USE OF A #40 SIZE CANVAS. WHAT IS THAT SIZE?

● It is one of these three sizes: 100"x81" if a figure, 100"x73" if a landscape, and 100"x65" if a marine. The dimensions are in centimetres,—a centimetre is 2/5 of an inch or 0.3937.

Mr. M. B. from Toledo, Ohio:

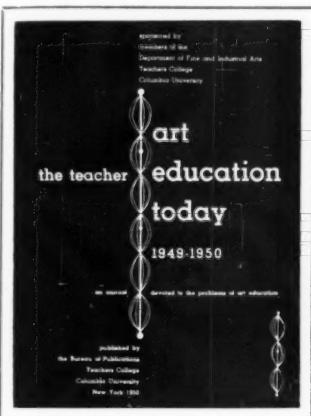
WHERE WERE THE CADMIUM COLORS FIRST USED BY ARTISTS?

● According to some authoritative information on these colors, cadmium yellow was first used for oil painting in 1829, and cadmium red in 1892. ●

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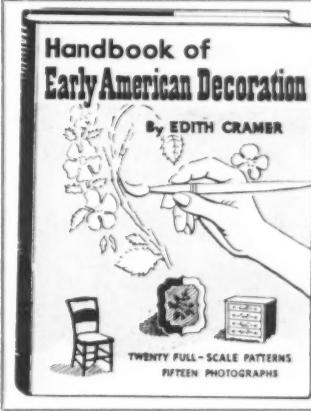
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A compilation of many ideas on new equipment and materials, as well as teaching methods. Also discussed, the teacher's relation to the community. The booklet is exceptionally well laid out and is illustrated with large photographs. \$2.75.

HANDBOOK OF EARLY AMERICAN DECORATION:

Edith Cramer

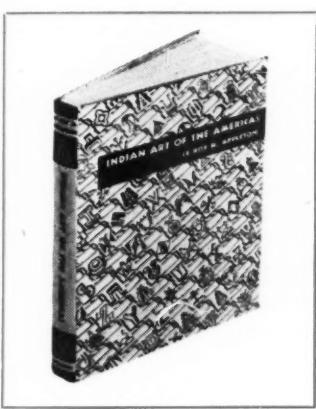
An "easy to understand" book on the decoration of furniture, tinware and glass, in which complicated processes are simplified. Steps in stenciling, painting, and the laying-on of gold leaf. Many reproductions in photographs and drawings for tracing. \$3.00.



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Le Roy H. Appleton

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Frances Lichten

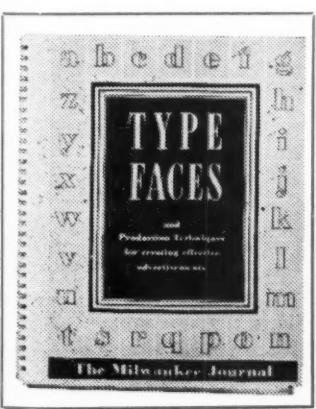
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